



Breathing and Posture Exercise (from the book “Clarinet Warm-ups”, by Kelly Burke) 5min:

1. Stand facing a mirror with your feet slightly apart;
2. Raise hands above the head and then slowly lower them to your side. This should help to elevate the chest, but be sure the shoulders are relaxed and not raised;
3. Inhale deeply and slowly over four counts paying careful attention that the shoulders do not rise. Concentrate on expansion in the abdominal area;
4. Hold for two seconds. It is important to stay relaxed and not let the air lock in the throat;
5. Form the letter “Q” with the lips and slowly exhale the air over four counts;
6. Breathe normally. Repeat if desired.

Long Tones (from the book “Time for Tone”, by Eva Wasserman-Margolis), 5min:

Play the following exercises slowly working on developing smooth movement of fingering. Strive for complete control of air and tone. Continue the quarter-note pattern as long as possible with a continual decrescendo (*morendo*).

The musical notation consists of four staves of music. The first staff is marked with a '16' and a '(variation)' above it. It begins with a quarter note on G4, followed by a half note on A4, and then a series of quarter notes ascending from B4 to G5. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f* and a decrescendo hairpin. The third measure has a dynamic marking of *p*. The fourth measure has a dynamic marking of *sim.* (sustained). The second staff continues the exercise with a similar pattern. The third staff shows a variation with a half note on G4 followed by a half note on A4, and then a series of quarter notes ascending from B4 to G5. The fourth staff shows a variation with a half note on G4 followed by a half note on A4, and then a series of quarter notes ascending from B4 to G5, with a decrescendo hairpin over the final measures.

Technique (Thirds, from Klose's Clarinet Method) 5min:

A musical score for a clarinet exercise consisting of five staves. Each staff is labeled with a key signature: C Major, A Minor, F Major, D Minor, and Bb Major. The exercise is in 3/4 time and features a continuous eighth-note triplet pattern across all staves. The notes are grouped into pairs of thirds, with the second note of each pair being a third above the first. The exercise is marked with a '3' at the beginning of the first staff.

Articulation 1 (Bonade Tongue on the Reed Exercise) 10min: Set your metronome at 60 bpm and play the following exercise.

A musical score for a clarinet exercise in 4/4 time, marked with a metronome setting of 60 bpm. The exercise is presented in five staves, each containing a series of eighth notes. The notes are grouped into pairs of eighth notes, with a '3' above each pair indicating a triplet. The exercise is marked with a '3' at the beginning of the first staff.

Play different notes of different registers. You can play only 1 bar of each rhythm (instead of repeating twice, as written).

Tips:

- Metronome is Mandatory
- Maintain a good support at every moment, including when the tongue is touching the reed.
- The touch with the reed must be minimal (you will notice that the intonation drops, but try to not emphasize this fact).
- When not touching the reed with the tongue, try to keep this as close to it as possible.
- The release of the tongue from the reed plays a fundamental role. Be extremely careful when releasing.
- A "trick" is to prepare the motion of the tongue by touching your lower lip with it before it moves to the reed. This helps to feel the speed and the weight of your tongue.
- When we go higher in the register, it tends to squeak if we don't control it properly. This may happen if:
 - We apply too much pressure on the reed (it collapses against the mouthpiece, so the air doesn't go in properly)
 - We change the shape of the back of our tongue, and the voicing changes.

Articulation 2 (from the book "Clarinet Warm-ups", by Kelly Burke) 5min:

Articulation Warm-Up #4 emphasizes the different registers of the clarinet. Careful attention should be paid to the tongue stroke to ensure that it does not change for the various demands. In addition, with dramatic register changes, one should be especially aware of support or embouchure adjustments. The pattern should be continued upwards chromatically to throat tone E. (See Registers, page 25)

The musical score consists of six staves of music in 2/4 time, with a tempo marking of quarter note = 100. The first staff begins with a slur over a half note G4, followed by quarter notes A4, B4, and C5. The second staff contains eighth-note patterns with slurs and triplets. The third staff features sixteenth-note runs with slurs. The fourth staff starts with a half note G3, followed by quarter notes A3, B3, and C4. The fifth and sixth staves continue with eighth-note patterns and triplets, mirroring the structure of the second and third staves. The piece concludes with a final half note G3.